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DESERET EVENING NEWS.

If You Are Just "Waking Up" To the Fact of Want Advertising—of its Possibilities for YOU—Why, "Better Late Than Never!"

TRUTH AND LIBERTY.

PART TWO.

SATURDAY, JUNE 2, 1906. SALT LAKE CITY, UTAH.

FIFTY-SIXTH YEAR.

Saturday News Special Service From Lands Across the Sea

NO SOCIETY FOR AMERICAN GIRL.

Daughter of Our Ambassador too Frail for Frivolity of Fashion.

MUST LEAD THE SIMPLE LIFE.

Marshall Field's Widow Not Protected By Her Weeds From Matrimonial Fortune Hunters.

Special Correspondence.
LONDON, May 22.—Their daughter's health is at the moment causing the American ambassador and his wife much anxiety. Though Miss Reid was never a strong girl it was hoped that she would outgrow her frailty. Directly she comes to London, however, trouble commences; she begins to show that real country fresh air and plenty of it is imperative for her. She started well this season, but the few weeks she has been in town have told on her to such an extent that the flat has gone forth from the doctors that she must leave London at once for an open air cure. She had been looking forward so keenly to spending the whole season in town, and having a "real, good time" that it seems peculiarly hard she should have had such a disappointment. The other night at the Marchioness of Granby's small farewell party for Princess Ema of Battenberg Miss Reid was one of the three American girls who had the privilege of being invited to meet the princess, the other two being Miss Hot and Miss Padelford. The ambassador's daughter looked about 16 in her white frock, but before the night was half over she got so tired she had to go home. The sudden arrangements for Miss Reid's departure have upset very considerably Mr. and Mrs. Whitelaw Reid's plans, and for the moment the ambassador's wife has stopped her series of dinner parties, and all the festivities which had been arranged are postponed. The friends of the family are hoping that after the pretty little debutante has spent a few weeks in the mountains in Switzerland the doctors will relax their mandate and permit her to return for at least the visit of Mr. and Mrs. Longworth to which she had been looking forward especially.

A ROYAL SUITE.
Mrs. Marshall Field has a royal suite of rooms at Claridge's for her little six-year-old girl's nursery. It is probably because the child is so delicate that she is so fussed over. She is never allowed to remain in the atmosphere of one room for more than an hour or two at a time and when she leaves it the windows and doors are all opened until her return. These apartments are filled with growing plants, there being now a theory in the medical world that certain living plants exude an oxygen which is peculiarly helpful to children. At all the principal hospitals for children this idea is now in vogue. The important little lady has three lady nurses, who have had hospital training, as well as a governess, and she is the possessor of her own pony carriage and the latest motor. Her dolls represent the queen of every country in Europe with their attendant suites. The very latest addition to the collection is Princess Ema, the future queen of Spain, who has been especially made for the young millionaire. The famous fair doll bears a most excellent likeness of the queen, and the lady has a trousseau modelled on the lines of her future ma-



COMING AMERICAN PRIMA DONNAS WHO WILL TRY FOR EUROPEAN ENGAGEMENTS IN THE SARA BERNHARDT THEATER ON MONDAY NEXT.

jeaty's which is contained in a dozen or so of small basket trunks.

DOES NOT BECOME HER.
Mrs. Field's very deep mourning is not becoming to her and it makes her look very much older than she is. She presents a curious anti-climax to what she appeared just nine months ago when last August she came to St. Margaret's, Westminster, for the marriage of her father-in-law to Mrs. Claton. What a vision of daintiness and charm she made all in azure and white. Her husband was there, too, the first man to arrive, tall, distinguished, with the most courteous manners and the pleasantest smile. The septuagenarian bridegroom and his son, her husband, have both been gathered to their fathers and Mrs. Field's three little children—two boys and a girl—are the owners of their combined wealth. Before their mother departs for America which will be in three or four weeks, she will place the boys at Eton, but her daughter returns with her to Chicago.

TITLES AT HER FEET.
There are no words to qualify the lack of taste which would be suitors (Continued on page eighteen.)

Big Demand for American Singers in Paris.

Grand Opera Aspirants from Denver, Pittsburg, New Orleans, Detroit, Memphis and New York, to Sing Before Leading Managers and Critics at Theater Sarah Bernhardt on June 4th.

Special Correspondence.
PARIS, May 22.—It is a remarkable fact that 75 per cent of the foreigners studying singing under the leading masters in Paris are Americans. They number not far short of 800, and a large proportion are desirous of becoming professional singers. It is a constant complaint with these young artists that their difficulties only begin when their studies end. Frequently they have to wait years before they can get an opportunity of showing their capabilities, and if they are so fortunate as to get a hearing from this or that famous concert manager or operatic director, it often takes place under conditions the very reverse of favorable. The candidate is ushered with a beating heart into the presence of the great man, whose word means fame or blighted hopes. Everything is new; the acoustic properties of the empty hall or theater are unfamiliar; an aria is chosen and sung and the voice almost invariably forced from sheer nervousness; and before the aspirant has well realized what has happened, a depressing wave of the hand has signified more plainly than words that the verdict is unfavorable.

FOR BETTER CHANCE.
This picture is not overdrawn. Scores of young American students in Paris could testify to its truthfulness. How is this state of things to be remedied? The problem is one of absorbing interest not only to the American colony in Paris, but to every one interested in the development of American art. The practical solution has been discovered. "Why," asked some one, "should American singers not be afforded an opportunity of appealing directly to the public, just as American painters and sculptors do who exhibit their work at the salons?" The idea found favor. Mrs. Clinch-Smith, who made so uncommon a success in Parisian society this season by her conducting of a ladies' orchestra, took it up with enthusiasm and soon a patronage committee was formed to guarantee the necessary outlay. It was proposed to hire a theater and give three full performances, that is to say with orchestra and scenery, of some of the best known operas. M. Gailhard, director of the grand opera, and the leading professors of singing and musical critics were consulted as to the feasibility of the undertaking. They were unanimous in their approval. Mr. Oscar Hammerstein pronounced the idea excellent and declared his readiness to engage any talent that pleased him.

The list of patronesses includes such well known names as Mrs. William Astor, Mrs. Rutherford-Stuyvesant, Mrs. J. W. Mackay, Princess Galtzine, Mme. Waddington, Lady Lange, Countess Rene de Coetlogon, Mrs. Clinch-Smith, Mrs. Millington Drake, Mrs. F. Marion, wife of the consul general, Mrs. J. A. Taber, Mrs. H. H. Baird, Mrs. Herbert Ward, Miss Della Gurnee and Miss Pomeroy.

SELECTION OF THEATER.
The next step was to hire a theater and the choice fell upon the Theater Sarah Bernhardt. The negotiations were successfully carried through and the building engaged for June 4. The original intention to give three performances was found to be impracticable for two reasons: first, the heavy expense of hiring the theater for three nights; secondly, the difficulty of bringing together the leading managers and critics in Paris on more than one occasion. Their presence, it must be rec-

ollected, is an essential part of the scheme. The organization and artistic direction of the undertaking are in the hands of J. N. Duval, a young American artist, who has already made his mark in Rome. He has succeeded in finding some remarkable talent, and it is confidently expected that some, at least, of the young American prima donne who will make their first appearance on June 4 are destined to rank among the great singers of the world. The applicants were about 100. Of these eight have been selected. They have, of course, all studied or are at present studying in Paris.

THE TEST PROGRAM.
The program will consist of Gluck's "Iphigenie" in two acts, and of single acts of Gounod's "Roméo et Juliette," Verdi's "Aida," Debussy's "Lakme" and Meyerbeer's "Huguenots." The best professional orchestra and chorus will be engaged and no pains will be spared to make the staging as perfect as that of the Grand Opera.

Miss Esther Taylor of Detroit will appear in "Lakme" as an artist of extraordinary capabilities. At the finale of the Bell song she will sing the famous cadenza which was specially written for Van Zandt. She takes a part in a duet with the greatest ease and, what is rare in such voices, her notes are clear and velvety throughout. Her velocity in scales and trills is marvelous.

A WESTERN WARBLER.
Miss Brooks, of Denver, Col., who sang for several years with Mr. Savage's companies, (and who was heard in Salt Lake City on this occasion, she has a majestic presence and her soprano reminds one forcibly of Mme. Nordica. Orpheus will be taken by Miss Mary Louise Rogers of New York, who is the fortunate possessor of that rarest of rare voices, a genuine contralto. With every manager eagerly looking out for contraltos, her future should be a brilliant one. Miss Ruth Martin, a handsome girl from Memphis, Tenn., has a very beautiful and carefully trained soprano. Mr. Raoul de Valmar, who comes from Toronto, Canada, in spite of the foreign guise of his stage name, has a rich and flexible tenor voice, with an extremely fine top register. He sings with taste and feeling.

Then there is Miss Mary Gordon of New York, a high soprano who will sing Cupid in "Orpheus" and Valentin Judval of New Orleans, who is a most convincing baritone. Last, but not least, Miss Regine Arta. This artist's name calls for special mention as her career bids fair to be a brilliant one. Miss Brooks, of Denver, Col., who sang for several years with Mr. Savage's companies, (and who was heard in Salt Lake City on this occasion, she has a majestic presence and her soprano reminds one forcibly of Mme. Nordica. Orpheus will be taken by Miss Mary Louise Rogers of New York, who is the fortunate possessor of that rarest of rare voices, a genuine contralto. With every manager eagerly looking out for contraltos, her future should be a brilliant one. Miss Ruth Martin, a handsome girl from Memphis, Tenn., has a very beautiful and carefully trained soprano. Mr. Raoul de Valmar, who comes from Toronto, Canada, in spite of the foreign guise of his stage name, has a rich and flexible tenor voice, with an extremely fine top register. He sings with taste and feeling.

but I just want you to give me a hearing." Mr. Hammerstein, who had come to Europe in quest of the first artists in the world for the new Manhattan Opera House and who had already engaged such singers as Edouard and Jean de Reszke, Melba, Bonci, Ancona, Delmoris, Renaud, Dufrenoy and Krucnik, was not very eager to waste his valuable time over a humble aspirant to fame whom nobody knew. Still, there was something in the girl's frank courage that pleased him and he finally consented to give her a hearing.

AT MELBA'S SIDE.
"I engaged a hall and went down with my teacher at 11 o'clock on the appointed morning, not daring to hope that Mr. Hammerstein would keep his promise. But he did. I first sang the grand aria in Oberon and he looked surprised and pleased. Then I sang again and again and at last he jumped up and said: 'Miss Arta, I am astonished. I must take you to Melba. Melba must really hear you sing.'"

And Melba did hear the American girl sing and was as pleased as Mr. Hammerstein.

The end of it was that the manager offered Miss Arta a three years' engagement on most favorable terms, and that is how it has come about that this unknown American artist will make her debut by the side of Melba and the de Reszkes at Manhattan Opera House next October. Miss Arta did not forget to ask Mr. Hammerstein's permission to sing at the Sarah Bernhardt theater on June 4 and the American manager not only readily granted the request but expressed himself strongly in favor of this new departure.

Miss Regine Arta is enthusiastic about this novel project to introduce American debutantes to the Parisian public. "I think it a splendid idea," she says. "No one, who has not experienced it, can imagine how difficult it is for us American artists to get a hearing. The applicant who sits around for hours in a manager's ante-chamber is generally worn out and discouraged long before his turn comes. And when he is at length called, he has to sing in a dark and cheerless place with none of the environments, the stage, the scenery and costumes, so necessary to inspire the artist. I earnestly hope it will be possible to render the scheme a permanent one."

AGNES TRACEY.

Smugs and Shods.
Harry Lehr, apropos of impertinence said at a dinner at Newport: "The English love to be impertinent to one another. Indeed, the more aristocratic they are, the more it seems they shower upon all sides their smugs and insults." "Two very great smugs, one a young duke and the other a young viscount, brushed against each other one night at the theater." "The duke, anxious to snub the viscount, pretended to take him for an usher, and said, holding out his hand: 'But the viscount, too quick for the duke, smiled and replied: 'Yes, thank you, my man. I got one from the duke's valet.'"

"CELLAR ARTIST" SWELLDOM'S PET

Young British Artist Paints in the Dark and Creates Sensation.

IS PATRONIZED BY ROYALTY.

Claims to Have Discovered the Secret Of Titan and Rembrandt—Puzzles Everybody.

Special Correspondence.
LONDON, May 22.—Painting in the dark is the latest thing in art. H. Keyworth Raine, who has been dubbed the "Cellar Artist," is creating a sensation in London art circles. He is not a mere faddist. There is decided method in what his fellow artists are pleased to term his madness. While many wielders of the brush are floundering in the utmost difficulty in making a living, even in the strongest daylight, Keyworth Raine is getting rich in a dingy cellar opposite St. George's church, Hanover square.

The "Cellar Artist" has attracted the attention of some of the wealthiest and most distinguished people in England. No less a personage than Lord Iveagh the king's great chamberlain, has come out as Raine's bold champion and practical patron. He has more orders than he can execute, and titled people are inviting him to their country seats, and giving him commissions galore. Already through the influence of Lord Iveagh, he has painted the portraits of the Earl of Buchan, Lady Evelyn Guinness, Sir Neville Chamberlain, K. C. B., Sir John Arlott, and hosts of others.

PUBLIC ALSO IN THE DARK.
The lightless artist does not seem to court publicity. He is not even in the London directory. After some difficulty, his studio was found by the writer. The proper address is 13A George street, Hanover square, but if you apply at the imposing building which this number represents, you will even then have some difficulty in locating your man. It is only when you go round by the side of the building that you notice a modest little sign on a dingy looking rafting. You read the words "Cellar Studio." Descending a steep flight of very narrow and dingy steps, you come into a still narrower and more dingy passage, which leads into an even dingier beyond. This beyond is involved in a sombre darkness that would have done credit to the tenth plague of Egypt.

OUT OF THE DARKNESS.
Out of the depths of the blackness, a voice calls you: "Will you step this way into the studio?" You don't know which way this way is, but trusting to Providence and obeying the voice, you enter a door and have the impression of being in a very narrow room. The only visible object in this room is a chair standing on a sort of pedestal, and vaguely lit by a streak of light, carefully shrouded off by a strip of yellowish brown paper. The voice proceeds to assure you that the sitters occupy the chair on the



THE COUNTESS HATZEFELD.

A Charming Little Japanese-German Lady Who is Expected to Visit in This Country Before Long.

She is the Countess Hatzefeld, the only child of Viscount Suizo Aoki, the first Japanese ambassador to the United States. The countess is herself a German, and when the daughter was besieged by suitors she chose from among them a son of her mother's native land.

At the time that the czarvitch (now Nicholas II) was attacked by a Japanese fanatic, Aoki was minister of foreign affairs. His daughter, then ten years old, was overwhelmed with grief. Mrs. Hugh Fraser, in her "A Diplomatist's Wife in Japan," vividly tells of the child's grief.

"The little daughter of Viscount Aoki, the minister for foreign affairs (she is ten years old), heard the announcement of the outrage with a stony face, and went away in silence to her room. There, for hours, she lay on the floor in an agony of grief and shame, moaning, 'I am a Japanese! I must live with—'

"I cannot! I cannot bear it!"

was, so is the green woman—a true daughter of the East—from the photograph, she does not show her German features, and in stature she is just about double the height of the chrysanthemum plant.



VISCOUNT KODAMA.
One of the Greatest Strategists of Modern Times.

The above is the latest photograph of Viscount Kodama, who has superintended the Marquis Oyama as chief of the general staff, Japanese army. According to correspondents and foreign army officers detailed to follow the Japanese armies in their war with Russia, Kodama was the real brains of the brilliant campaign; Oyama, Nogi and the other leaders in the field simply put his strategy into operation. The Japanese themselves popularly regard Kodama as being the chief cause of their armies' unbroken success, and his appointment, therefore, gives universal satisfaction.